

B.A. DEGREE END SEMESTER EXAMINATION OCTOBER 2017**SEMESTER –5: ENGLISH COPY EDITOR (CORE COURSE)****COURSE: 15U5CRENG09 - : LITERARY CRITICISM – THEORY AND PRACTICE***(For Regular 2015 admission)*

Time: Three Hours

Max. Marks: 75

PART A**I** Answer **all** the following questions in a word or sentence:

1. In which book of the *Republic* does Plato declare that poets should be banished from his ideal state?
2. Name two books by Aristotle
3. Who is called the Father of English criticism?
4. Name the critic who called himself a classicist in literature, a royalist in politics and an Anglo catholic in religion?
5. What is new criticism?
6. When was *Hamlet and Oedipus* first published?
7. What are the two emotions that arouse tragic feelings in human beings according to Aristotle?
8. Who is a *sahrudaya*?
9. Who were the writers who influenced Dryden?
10. Who developed the notion of the touchstone? (1 x 10 =10)

PART B**II** Answer **any Eight** of the following in a sentence or two:

11. What are Dryden's observations on the genre of tragicomedy?
12. Why a preface was deemed necessary for the *Lyrical Ballads*?
13. What is primary imagination?
14. What is aesthetic experience according to I A Richards?
15. What does a feminist reading of a text focus on?
16. What is *Sthayi Bhava*?
17. What is negative capability?
18. How has Eliot defined poetry?
19. Why does Freud emphasize the importance of the unconscious?
20. What are the different types of cultural studies?
21. What is *Vibhava*?
22. What are the three unities? (2 x 8 = 16)

PART C

III Answer **any five** of the following in about 50 words each.

23. What according to I A Richards are the four types of meaning?
24. How does Jones establish that Hamlet's actions were motivated by Oedipus complex?
25. Discuss the different interpretations of Catharsis?
26. What is the *Rasa* theory?
27. What are the five sources of the sublime?
28. What is Objective Correlative?
29. What is *Vakrokti*?

(5 x 5 = 25)

PART D

IV Answer question **33 and any one question from 30-32**, each in about 300 words:

30. Attempt a critical appreciation of the following passage:-

The Australian novelist and poet David Malouf tells us that "the real enemy of writing is talk." He warns particularly of the dangers of speaking about work in progress. When writing, one is best advised to keep one's mouth shut, so that the words flow out, instead, through one's fingers. One builds a dam across the river of words in order to create the hydroelectricity of literature. "Influence." The word itself suggests something fluid, something "flowing in." This feels right, if only because I have always envisaged the world of the imagination not so much as a continent as an ocean. Afloat and terrifyingly free upon these boundless seas, the writer attempts, with his bare hands, the magical task of metamorphosis. Like the figure in the fairy tale who must spin straw into gold, the writer must find the trick of weaving the waters together until they become land: until, all of a sudden, there is solidity where once there was only flow, shape where there was formlessness; there is ground beneath his feet. (And if he fails, of course, he drowns. The fable is the most unforgiving of literary forms.)

31. Why does Coleridge critique Wordsworth's concept of poetry?
32. Discuss the theory of post structuralism
33. Attempt a critical appreciation of the following poem:-

She was History.
 She'd seen them ease him down
 from the Cross, his mother gasping
 for breath, as though his death
 was a difficult birth, the soldiers spitting,
 spears in the earth;
 been there

when the fisherman swore he was back
from the dead; seen the basilicas rise
in Jerusalem, Constantinople, Sicily; watched
for a hundred years as the air of Rome

turned into stone;
witnessed the wars,
the bloody crusades, knew them by date
and by name, Bannockburn, Passchendaele,
Babi Yar, Vietnam. She'd heard the last words
of the martyrs burnt at the stake, the murderers
hung by the neck,

seen up-close
how the saint whistled and spat in the flames,
how the dictator strutting and stuttering film
blew out his brains, how the children waved
their little hands from the trains. She woke again,
cold, in the dark,

in the empty house.
Bricks through the window now, thieves
in the night. When they rang on her bell
there was nobody there.

(12 x 2 = 24)
